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THE FLINTSTONES



THE
WITCH'S CURSE



STILL MORE BAD NEWS

THIS SUMMER

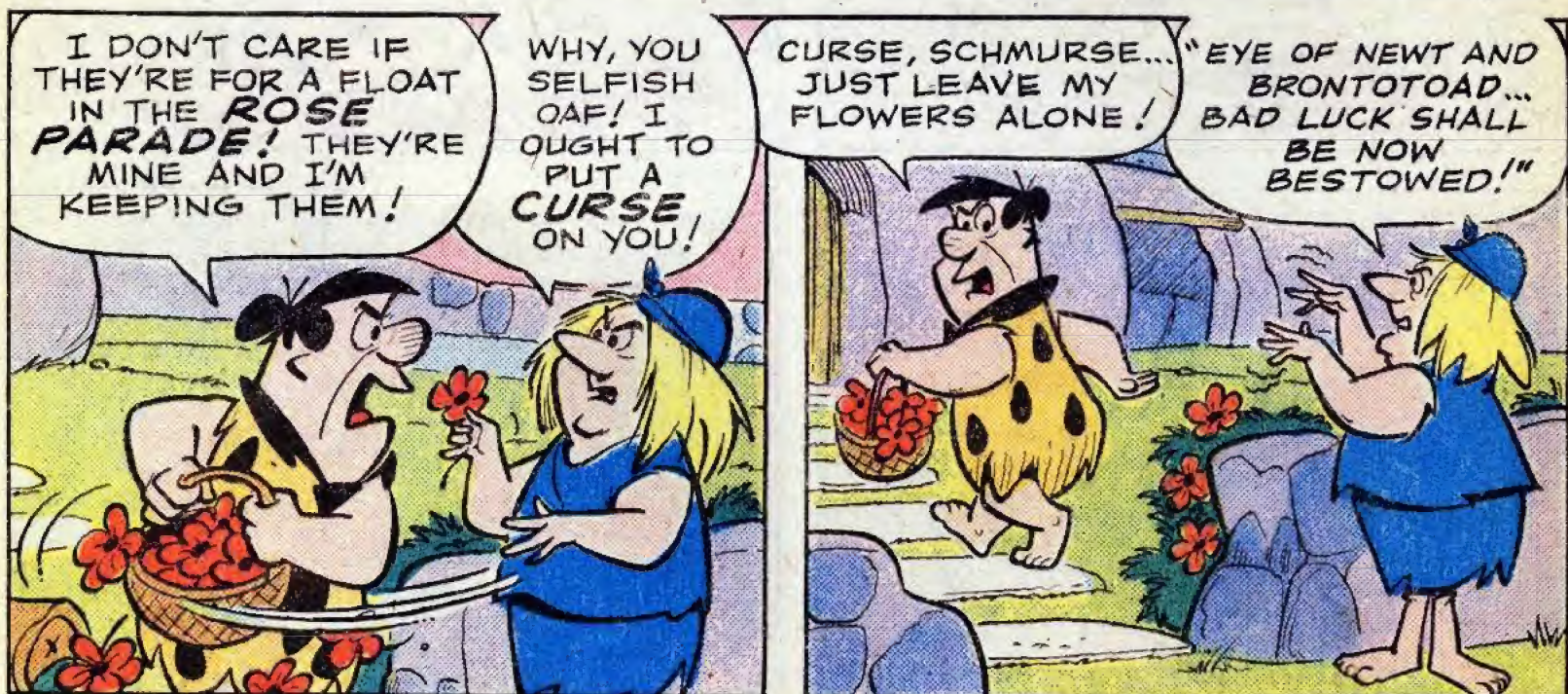
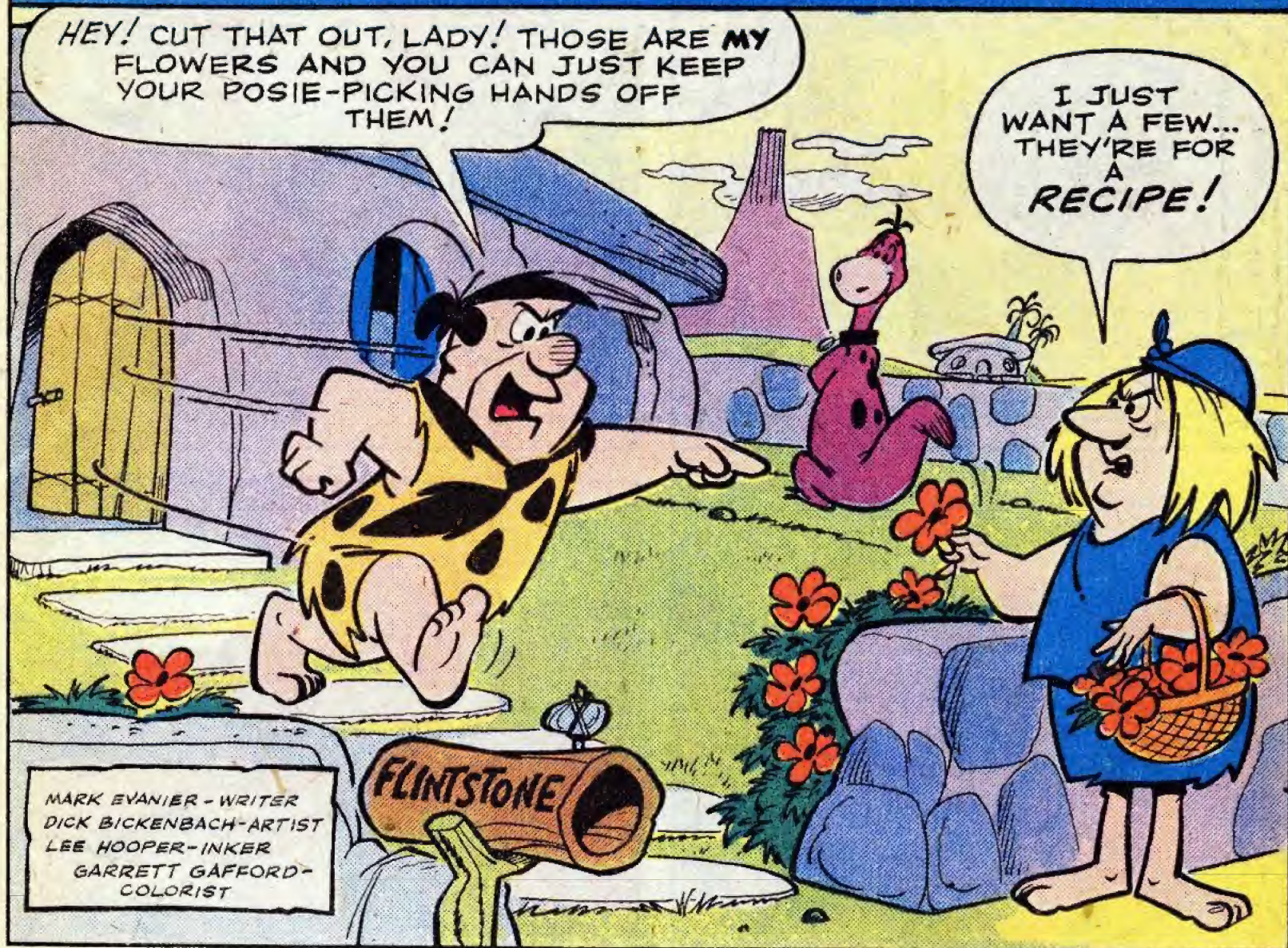
THE BAD NEWS BEARS WILL BE BACK
IN THEIR ALL NEW FILM COMEDY



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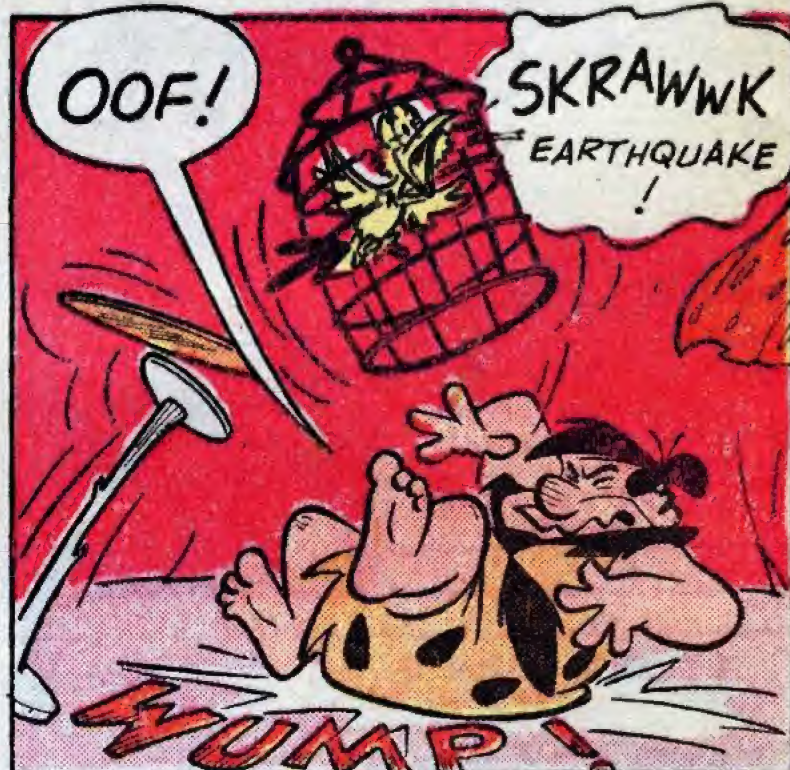
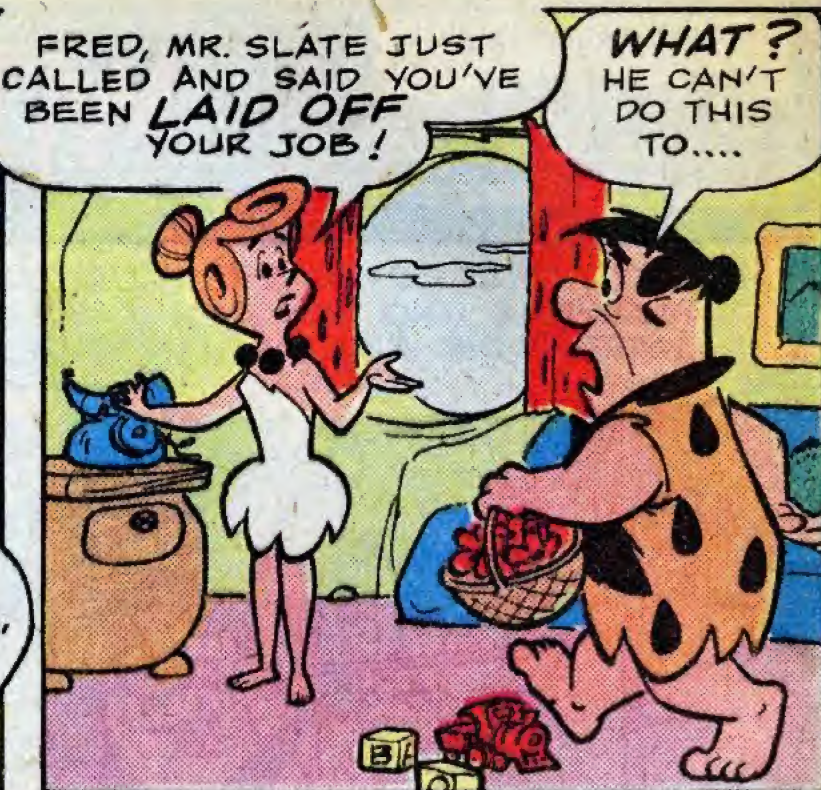
SEE IT THIS SUMMER AT A THEATRE NEAR YOU

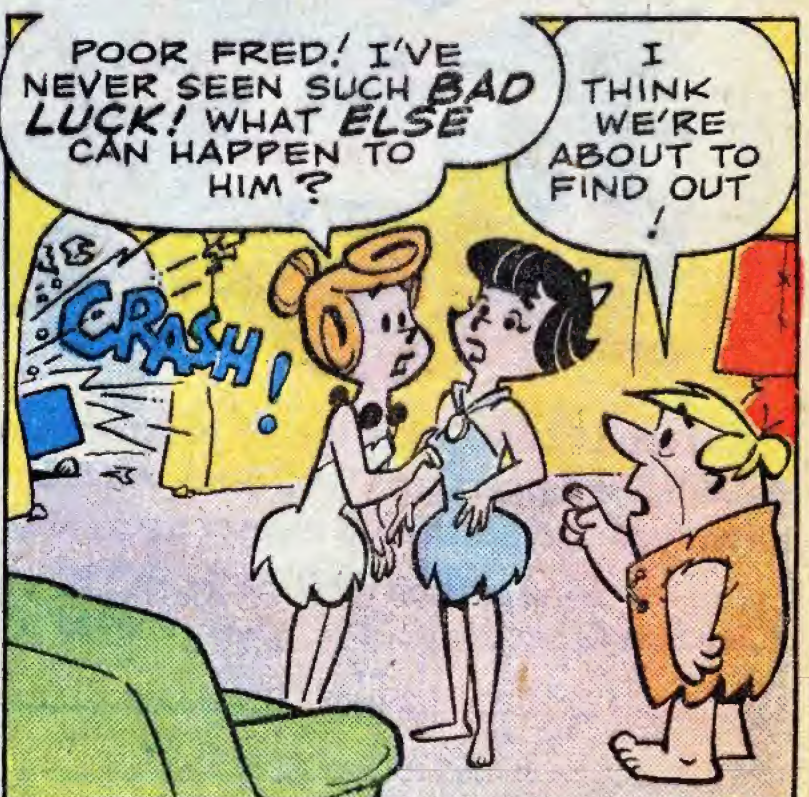
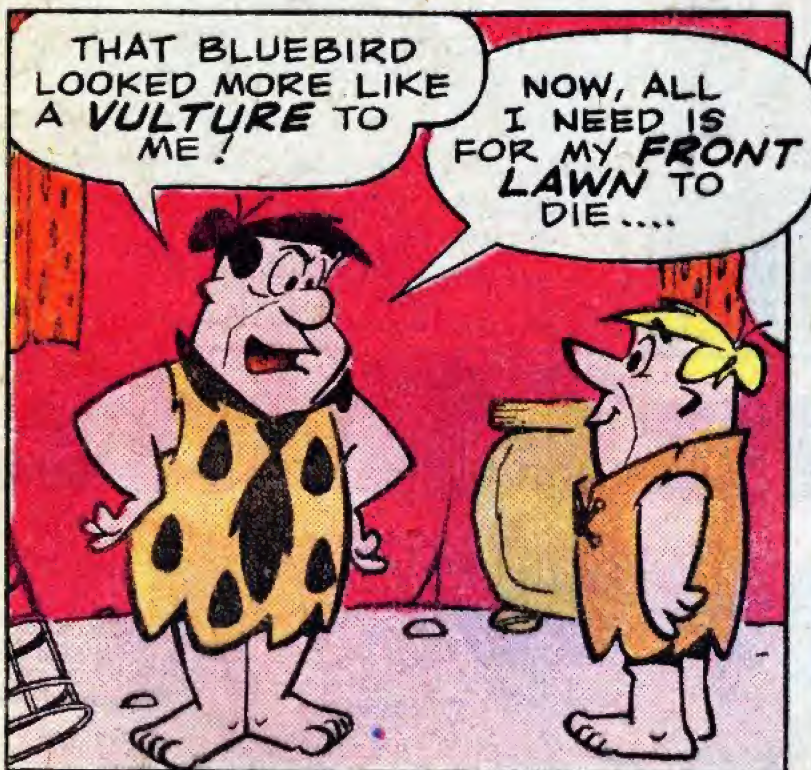
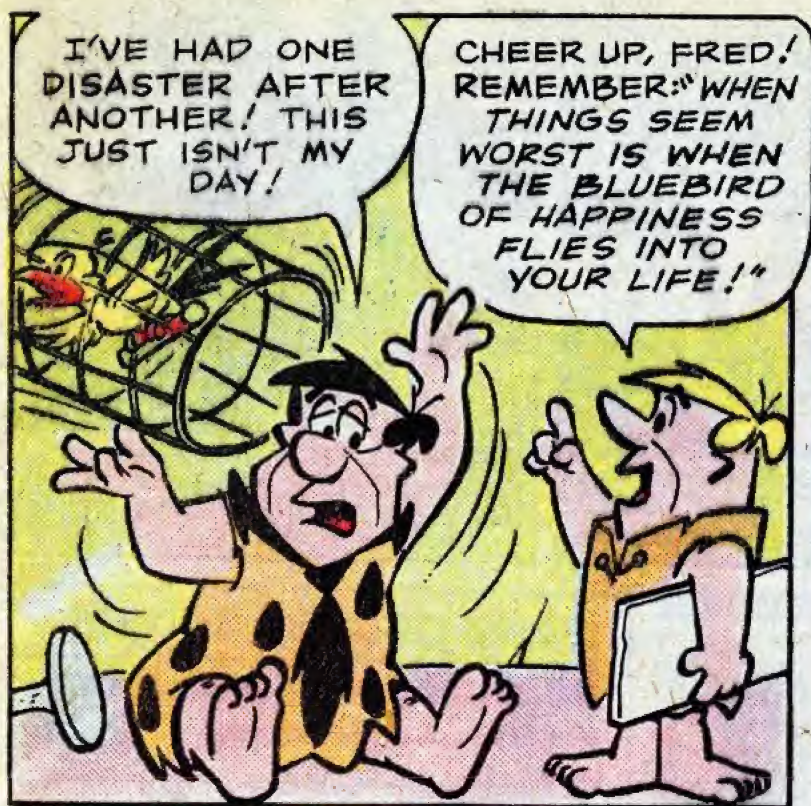


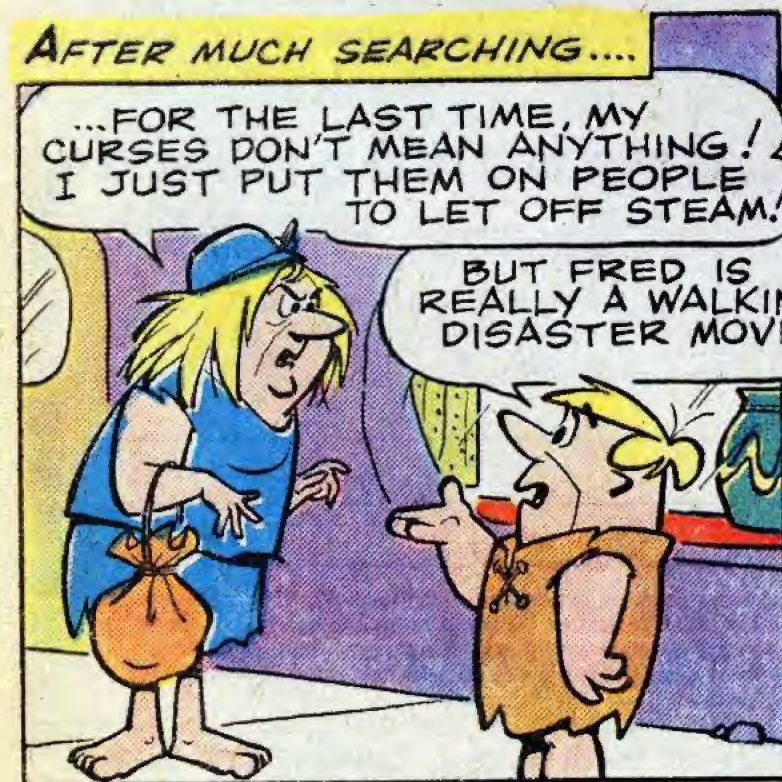
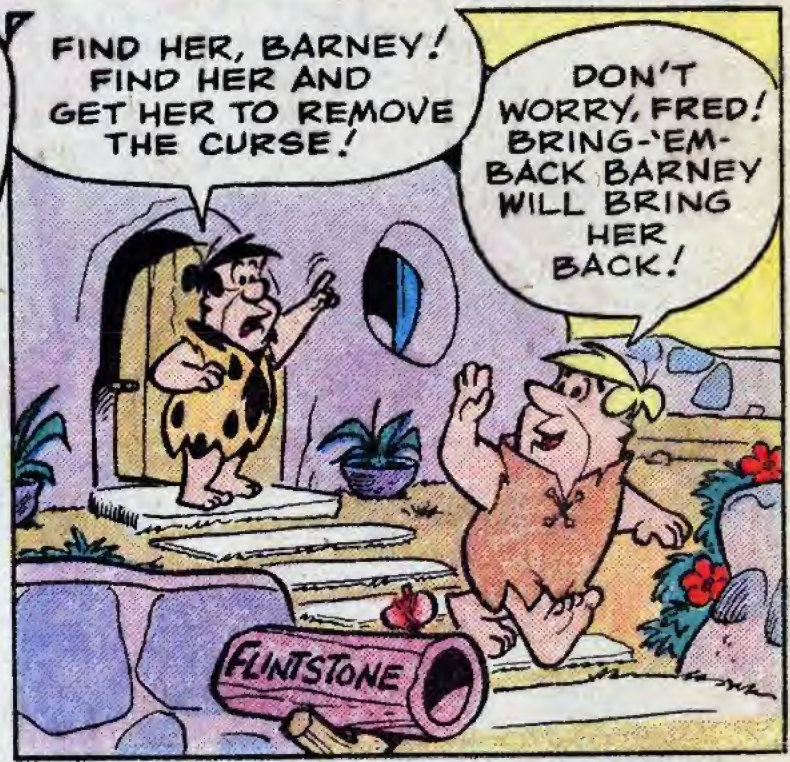
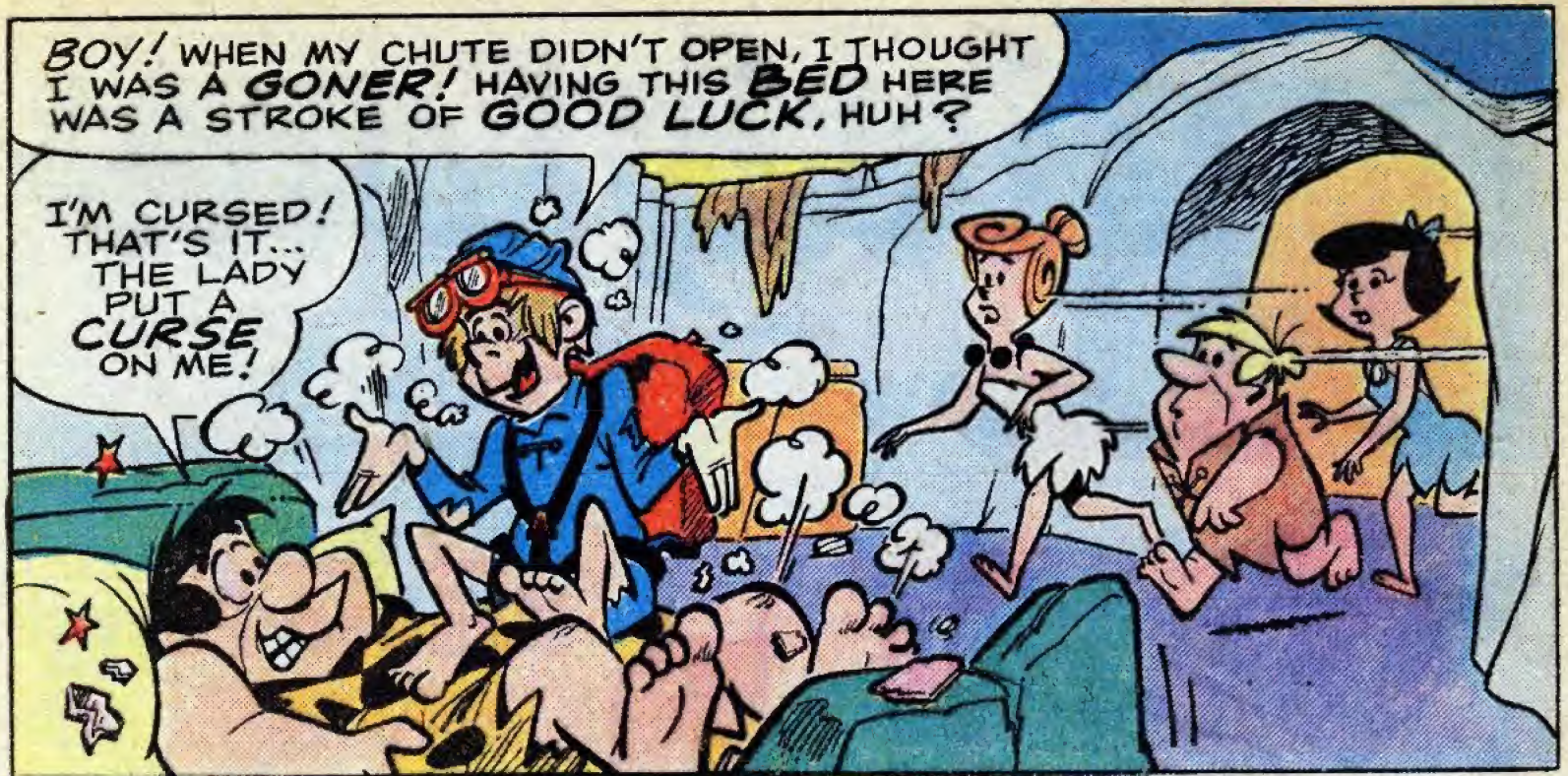


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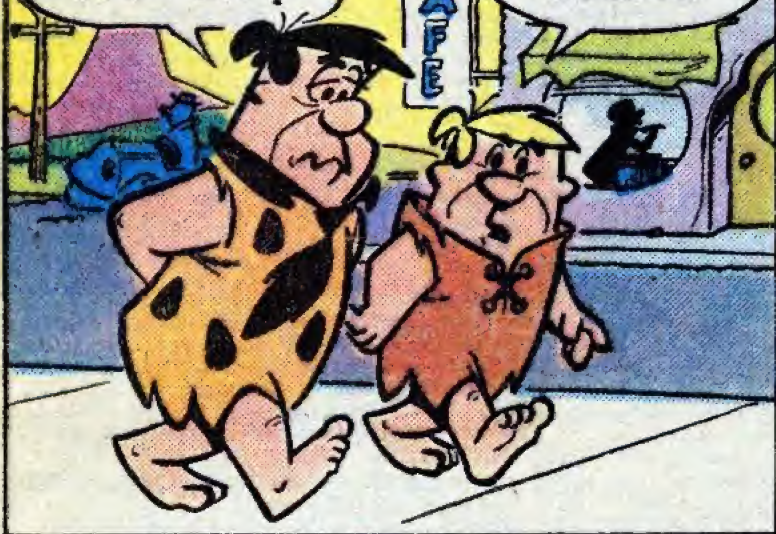




LATER....

I SHOULDN'T BE OUTSIDE! WITH MY BAD LUCK, WHO KNOWS WHAT CAN HAPPEN?

FRED, YOU **AREN'T** CURSED! WE'LL TAKE A WALK AND YOU'LL SEE....



I'VE GOT A HUNCH YOU'LL BE HAVING **GOOD LUCK** ANY MINUTE NOW...

....LIKE FINDING THIS FIVE DOLLAR BILL!

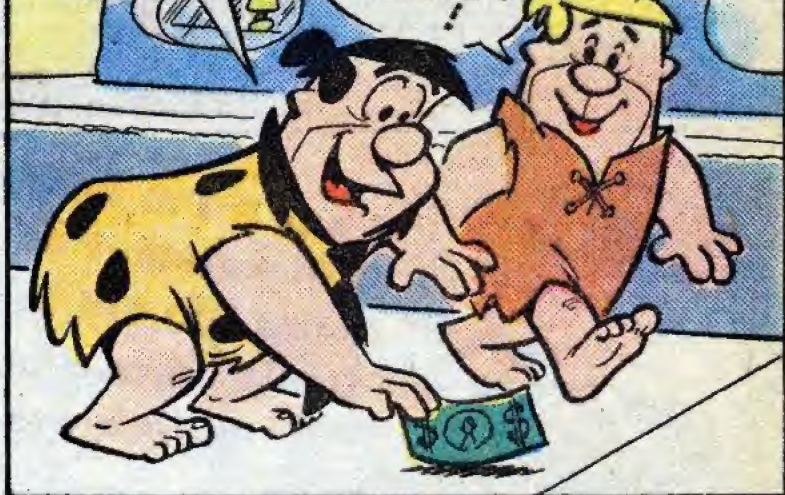


KEEP YOUR EYES OPEN, FRED! YOU NEVER KNOW WHAT YOU MIGHT FIND!



LOOK! I JUST FOUND **FIVE BUCKS!** MAYBE MY LUCK IS CHANGING!

SURE IT IS! WHAT DO YOU SAY WE GO CELEBRATE? LET'S SPEND IT ON **ICE CREAM CONES!**



AND SO.....

HEY! COME BACK HERE! THIS MONEY YOU GAVE ME IS **COUNTERFEIT!**

WHAT?

COUNTERFEIT?

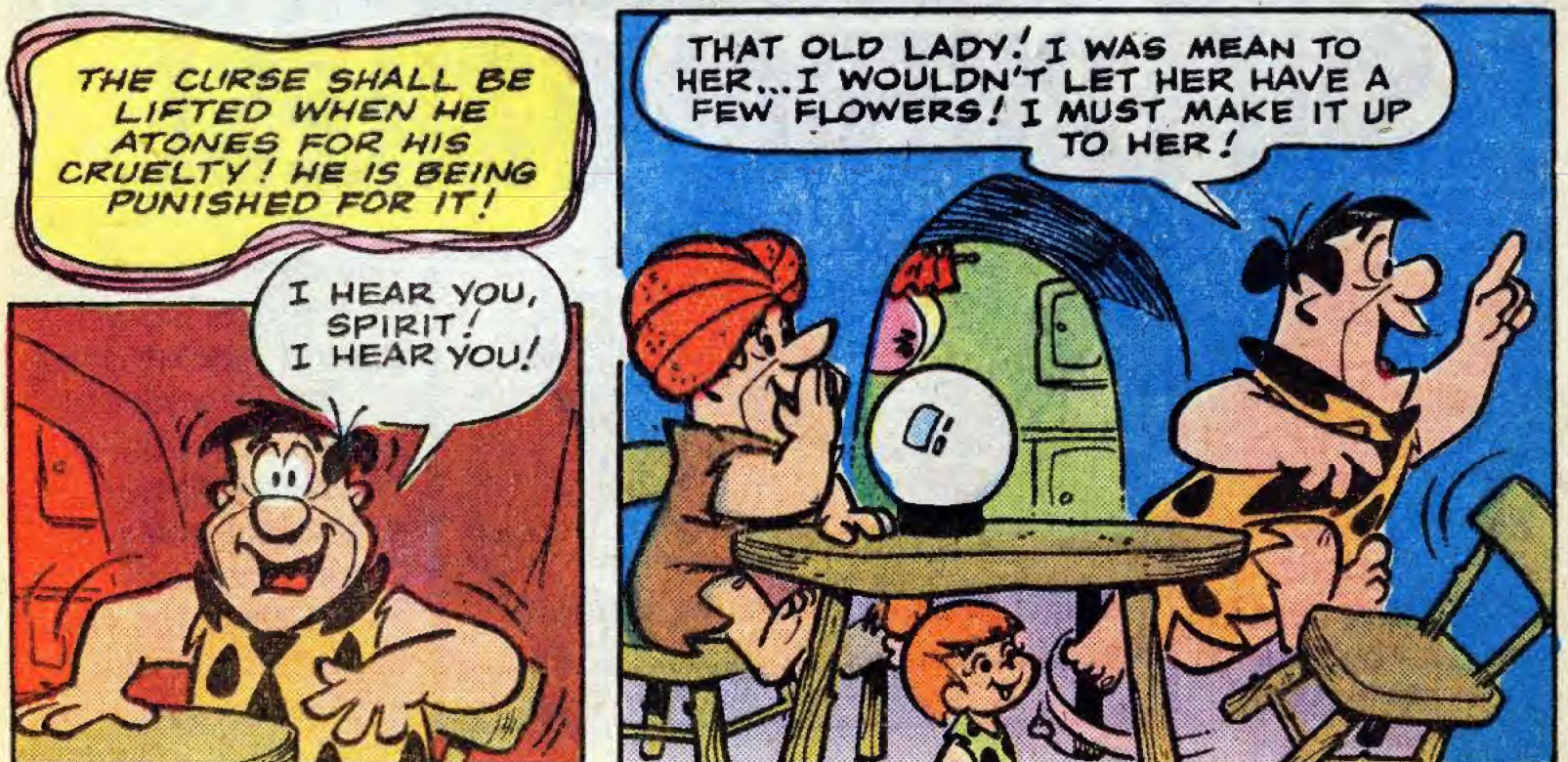
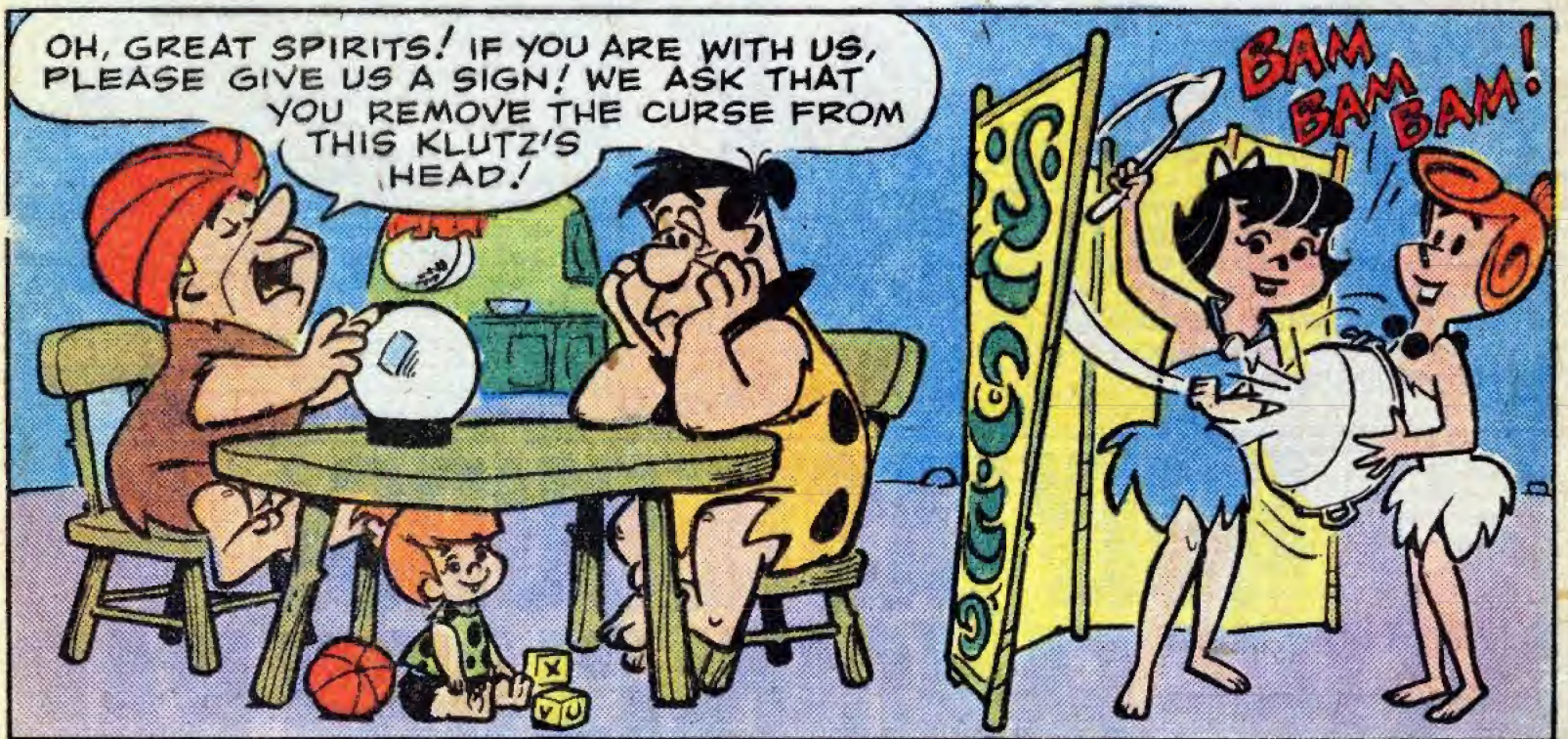
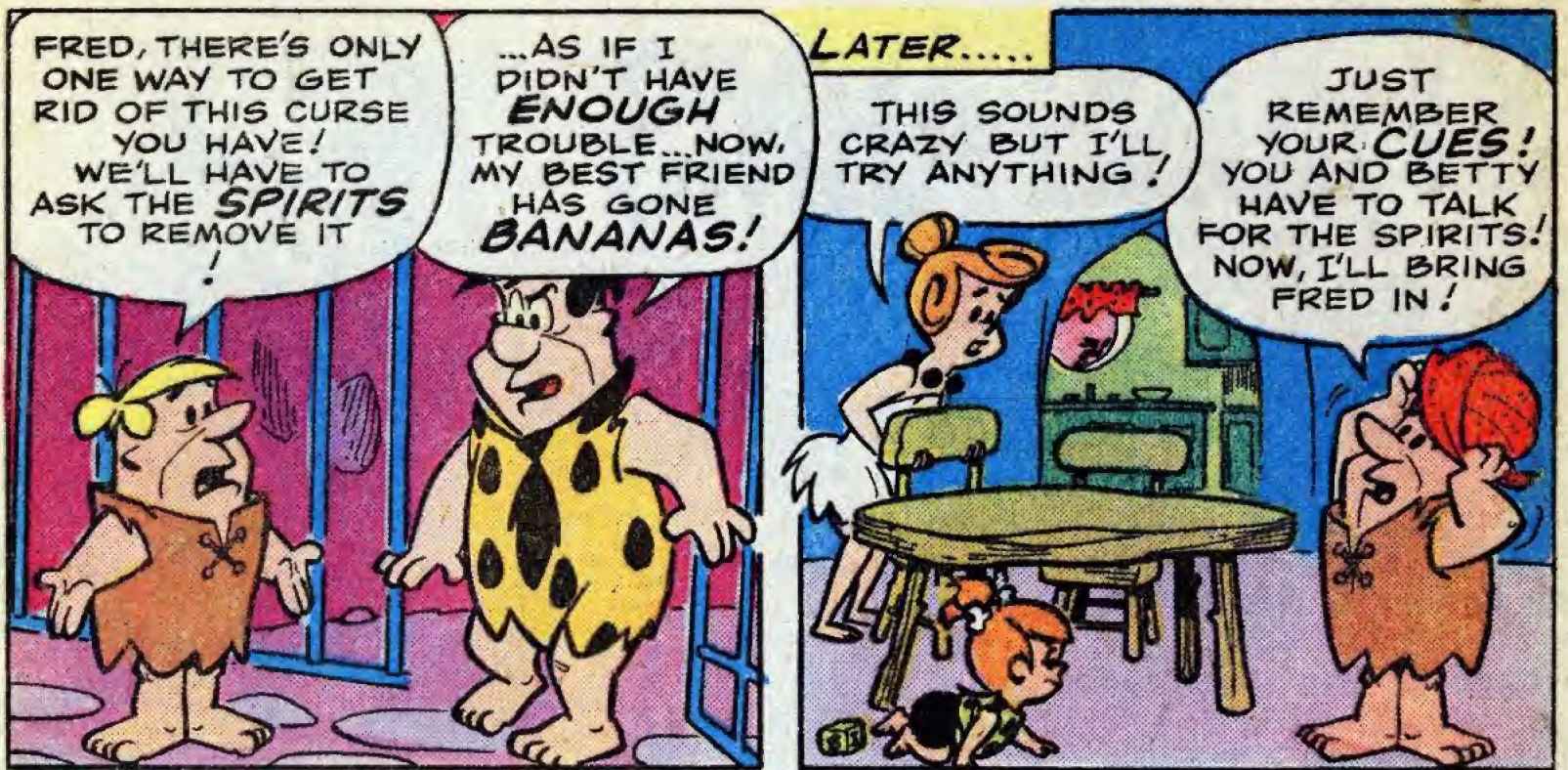


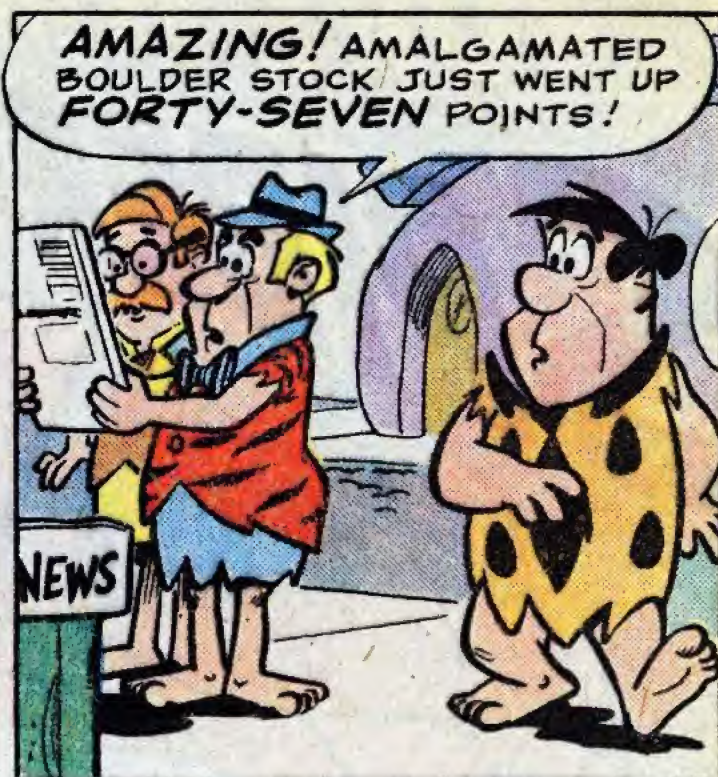
SOON....

AND, LIKE I SAID, I DON'T KNOW WHERE THAT **PHONEY MONEY** CAME FROM!

WELL, WE'LL LET HIM GO THIS TIME....







LOTS OF TROUBLE

YOU KNOW, BARN...I'VE ALWAYS DREAMED OF OWNING SOME LAND OF MY OWN... A PLACE TO BUILD A LITTLE STONE CABIN IN THE COUNTRY!

I KNOW WHAT YOU MEAN, FRED! I USED TO LONG FOR A LITTLE PLACE OUT IN THE COUNTRY, TOO!

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SO WHAT ARE WE WAITING FOR? THE PRICE IS RIGHT!

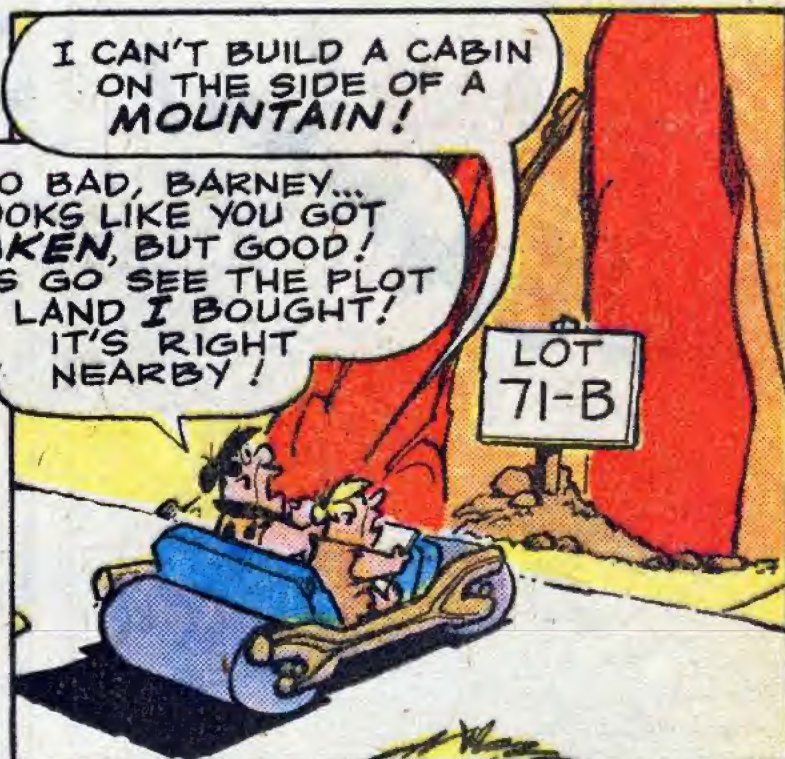
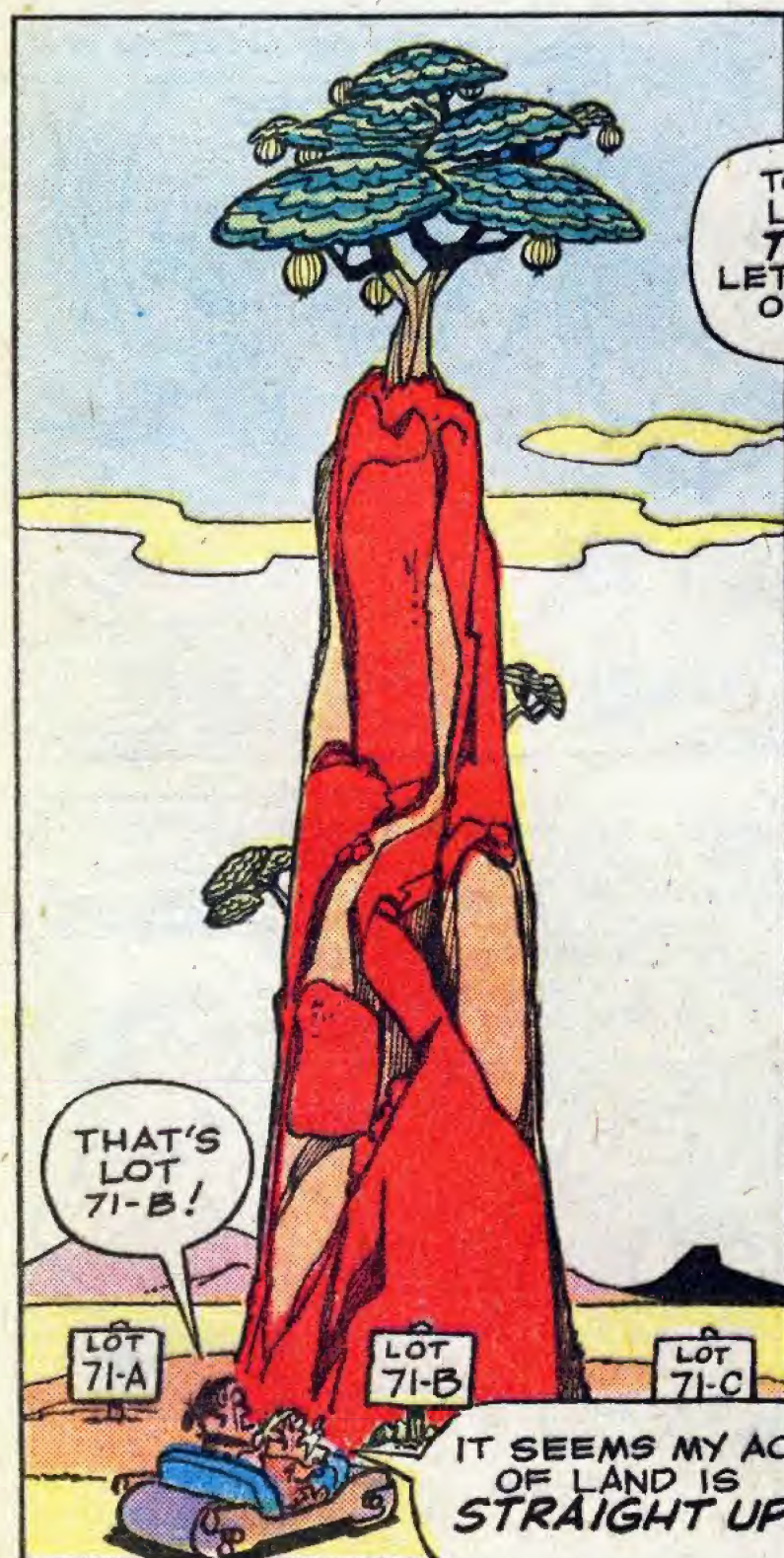
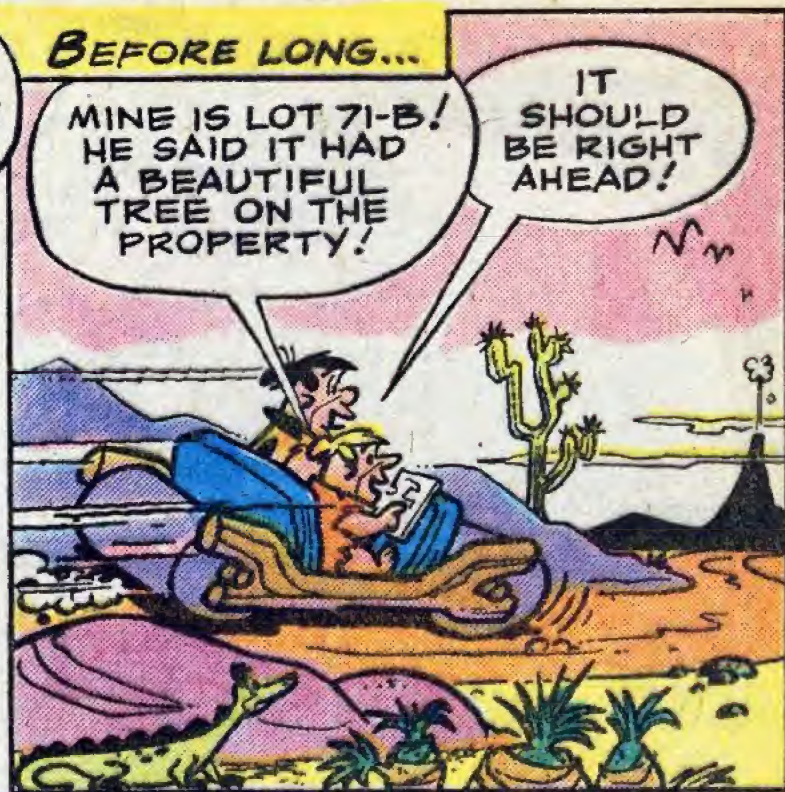
LET'S GO GET THE MONEY OUT OF THE BANK AND BUY THE LAND FOR OUR DREAMHOUSES!

TWO WITHDRAWAL SLIPS LATER...

HERE'S OUR TWO HUNDRED BUCKS...

AND HERE ARE YOUR **DEEDS!** THESE ARE THE LAST TWO PARCELS I HAVE LEFT!

G. HORNSWOGGLE

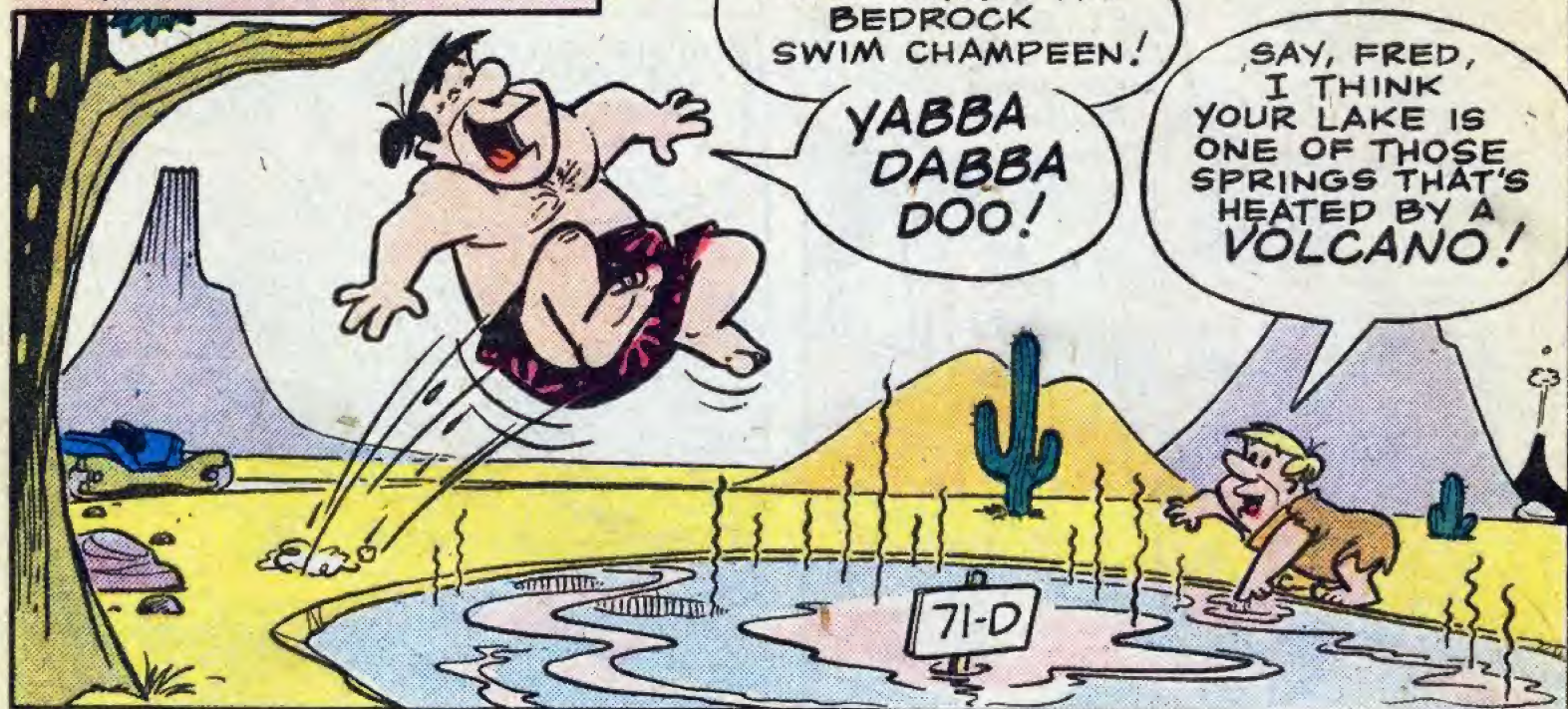


A QUICK CHANGE AND...

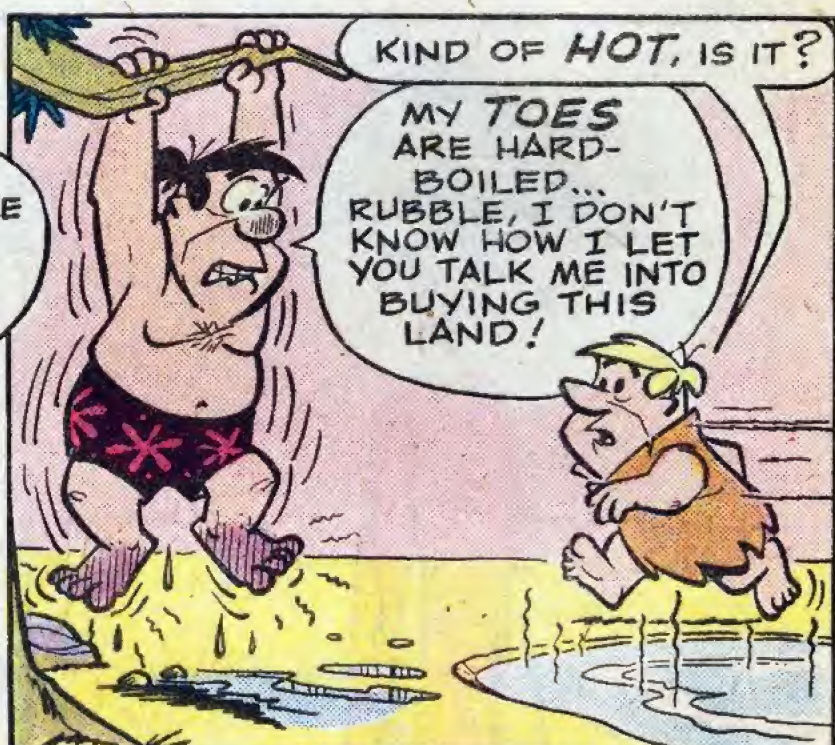
HERE COMES THE
BEDROCK
SWIM CHAMPEEN!

YABBA
DABBA
DOO!

SAY, FRED,
I THINK
YOUR LAKE IS
ONE OF THOSE
SPRINGS THAT'S
HEATED BY A
VOLCANO!



...BUT I
GUESS YOU'VE
ALREADY
FIGURED
THAT
OUT!



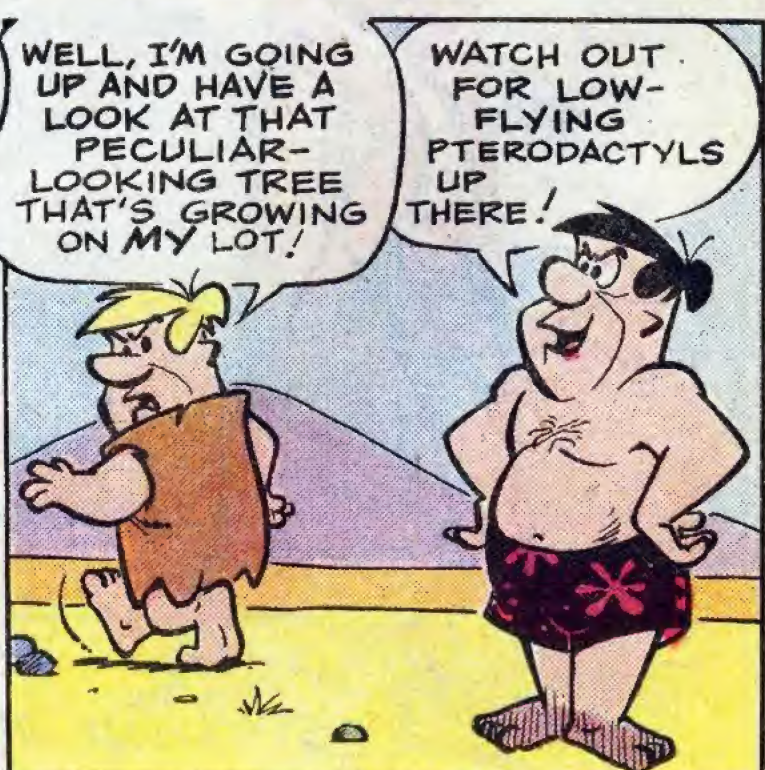
KIND OF HOT, IS IT?

MY TOES
ARE HARD-
BOILED...
RUBBLE, I DON'T
KNOW HOW I LET
YOU TALK ME INTO
BUYING THIS
LAND!



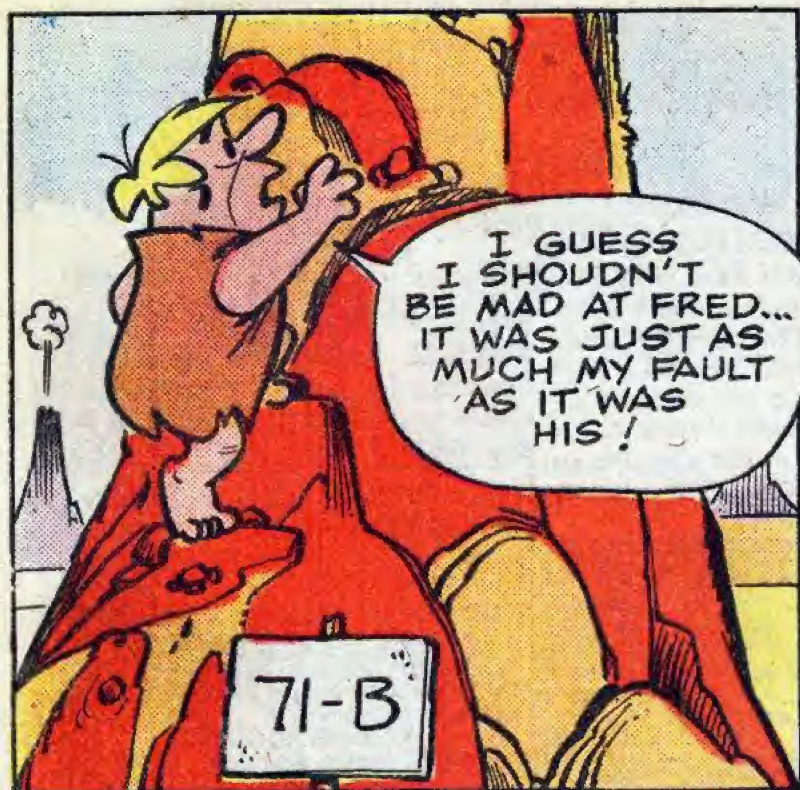
"TALK
YOU?" I
SEEM TO
RECALL YOU
SAYING THE
PRICE WAS
RIGHT!

BUT YOU WERE THE
THE ONE WHO WAS
SO ANXIOUS FOR US
TO DRAW THE
MONEY OUT
OF THE BANK



WELL, I'M GOING
UP AND HAVE A
LOOK AT THAT
PECULIAR-
LOOKING
TREE THAT'S GROWING
ON MY LOT!

WATCH OUT
FOR LOW-
FLYING
PTERODACTYLS
UP
THERE!



I GUESS
I SHOUDN'T
BE MAD AT FRED...
IT WAS JUST AS
MUCH MY FAULT
AS IT WAS
HIS!



HOW ABOUT THAT? IT'S ONE OF
THOSE RARE ONION-BEARING
BERMUDA TREES! WONDER IF THE
ONIONS ARE GOOD TO EAT!



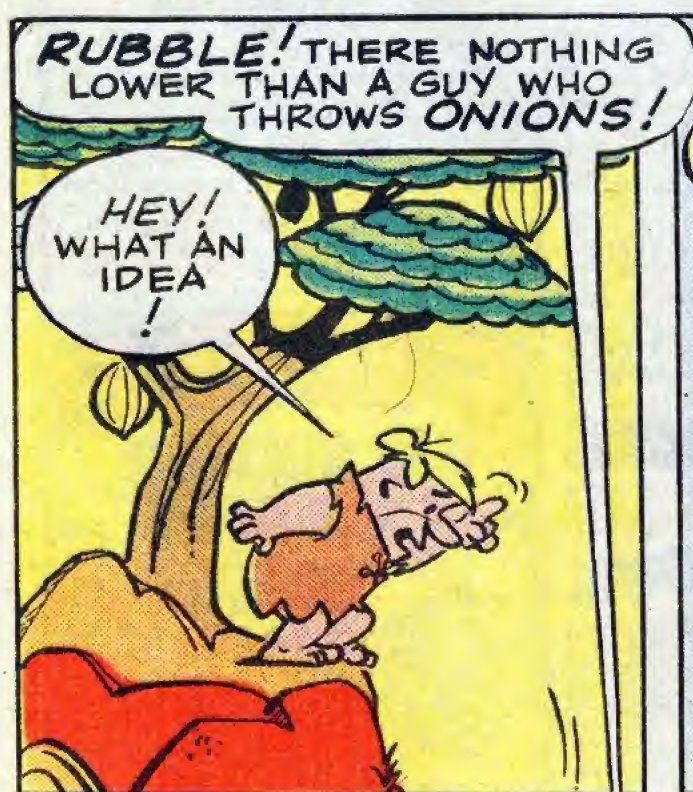
MPLPHSHH!
YUK!...
TOO STRONG!
I GUESS FRED AND I
ARE **EACH** OUT A
HUNDRED BUCKS!



ONION TREES ARE
PRACTICALLY EXTINCT...
AND IT CAN'T BE
TOO SOON TO SUIT
ME!



HEY!
WHERE'D
THAT
COME
FROM?



RUBBLE! THERE NOTHING
LOWER THAN A GUY WHO
THROWS **ONIONS!**

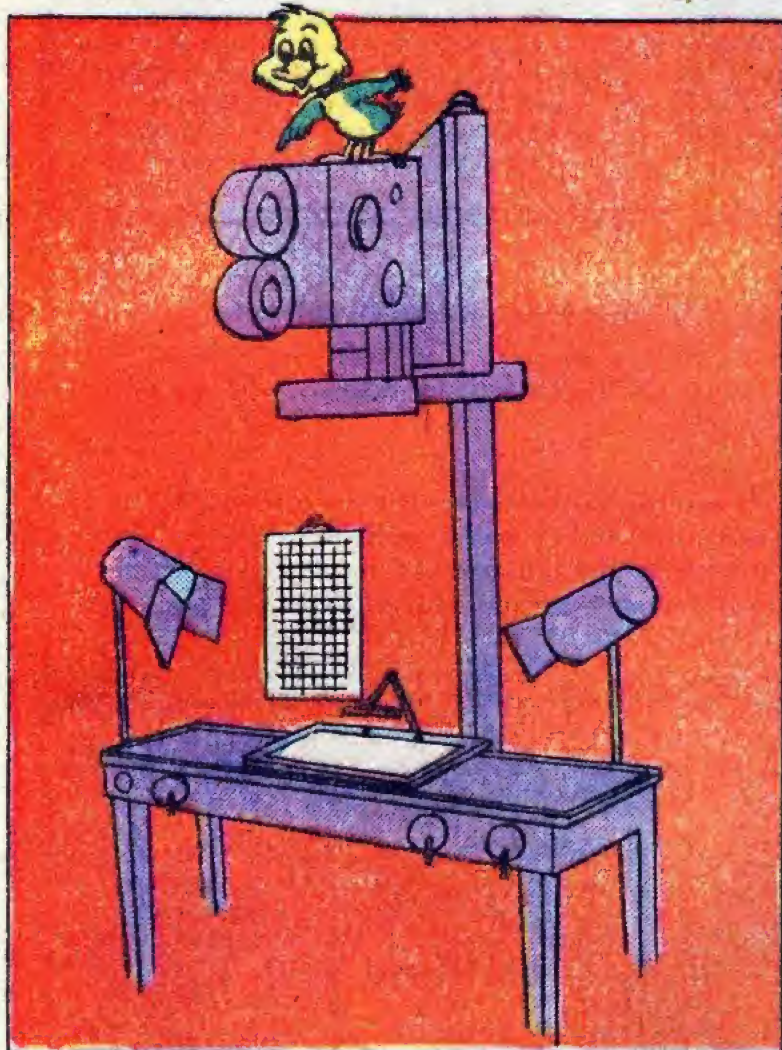
HEY!
WHAT AN
IDEA!



MAYBE THIS
CAN MAKE BACK
OUR TWO HUNDRED
DOLLARS AND
THEN SOME!



Hi! I'm Yakky Doodle, one of Hanna-Barbera's bird characters from their FUNTASTIC WORLD. In fact, I was one of the first. I'm here to tell you about the photography needed to get the art work onto motion picture film. It's a lot more than "watch the birdie" and click, click!



The animation camera is usually set up on a stand, and pointed down on the art work placed on a table. Although there are a number of different designs, each camera stand has the same basic elements. The rigid column which holds the camera rack and allows it to slide up and down is common to all stands, as are the photo lamps, which are set to left and right, slanted at about 45° to the art work. Each camera stand table has a system of registration pegs and sliding bars to hold or move drawings. A pressure glass for holding art work in a flat position is standard equipment. The camera must be a motion picture camera that can photograph one frame of film at a time. The camera must be capable of single exposure, allowing the cameraman to change the art work or camera or bars between exposures.

The balance between lights and exposure and exposure settings is determined by a series of tests. Once this is established there is seldom any need to adjust these numbers.

The camera must be able to move up and down for the effect of zooms, or just for closer or longer scenic shots.

Usually the camera stand is designed to allow either the camera to be rotated right or left, or the table area may be rotated. This movement is a great advantage in that it gives the animator all kinds of mechanical aids in designing his animation. Scenes such as a diving airplane or a long run up a mountain slope or a staircase are all made easier because the camera can photograph a scene at an angle.

All animation starts with the art work being drawn on paper punched with holes. These holes fit onto registration pegs which keep the paper in place during creation of the drawings. These same pegs are used to hold the final material in registration under the camera. Some pegs are stationary while others are attached to bars which can be moved to left and right as needed. Here again these mechanical aids on the camera are an important help to the animator. Many sliding bar movements can save the animator from making a lot of extra drawings. Characters or objects can be moved in and out of the scenes by planning the action for the camera movements.

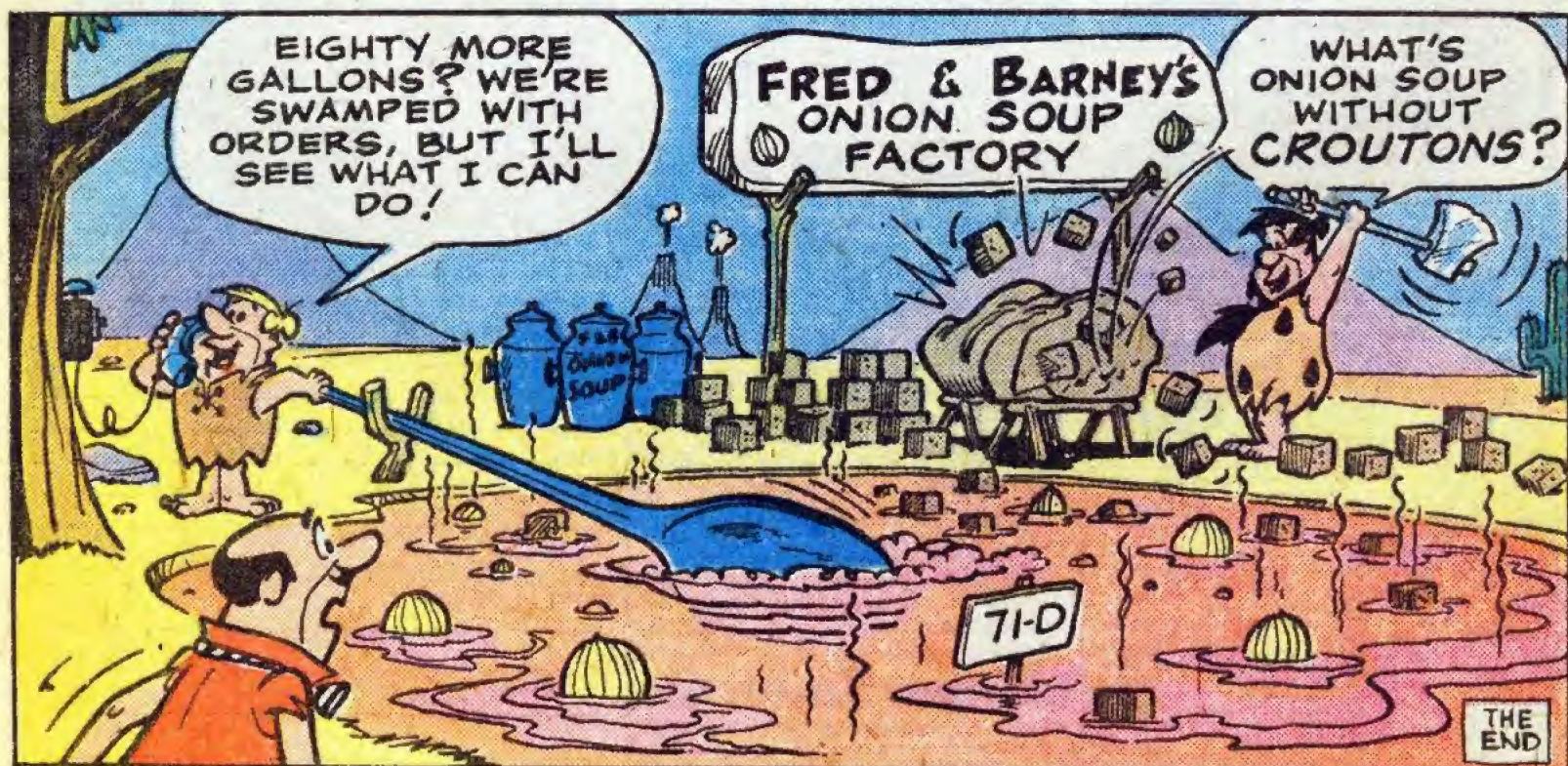
Another example of camera animation would be the "north-south-peg" attachment. This device allows a single drawing to be used, yet may give the movement of many. For example, a blimp drawing can be moved through a scene and can also move up and down in a bobbing fashion through the application of the north-south-pegs.

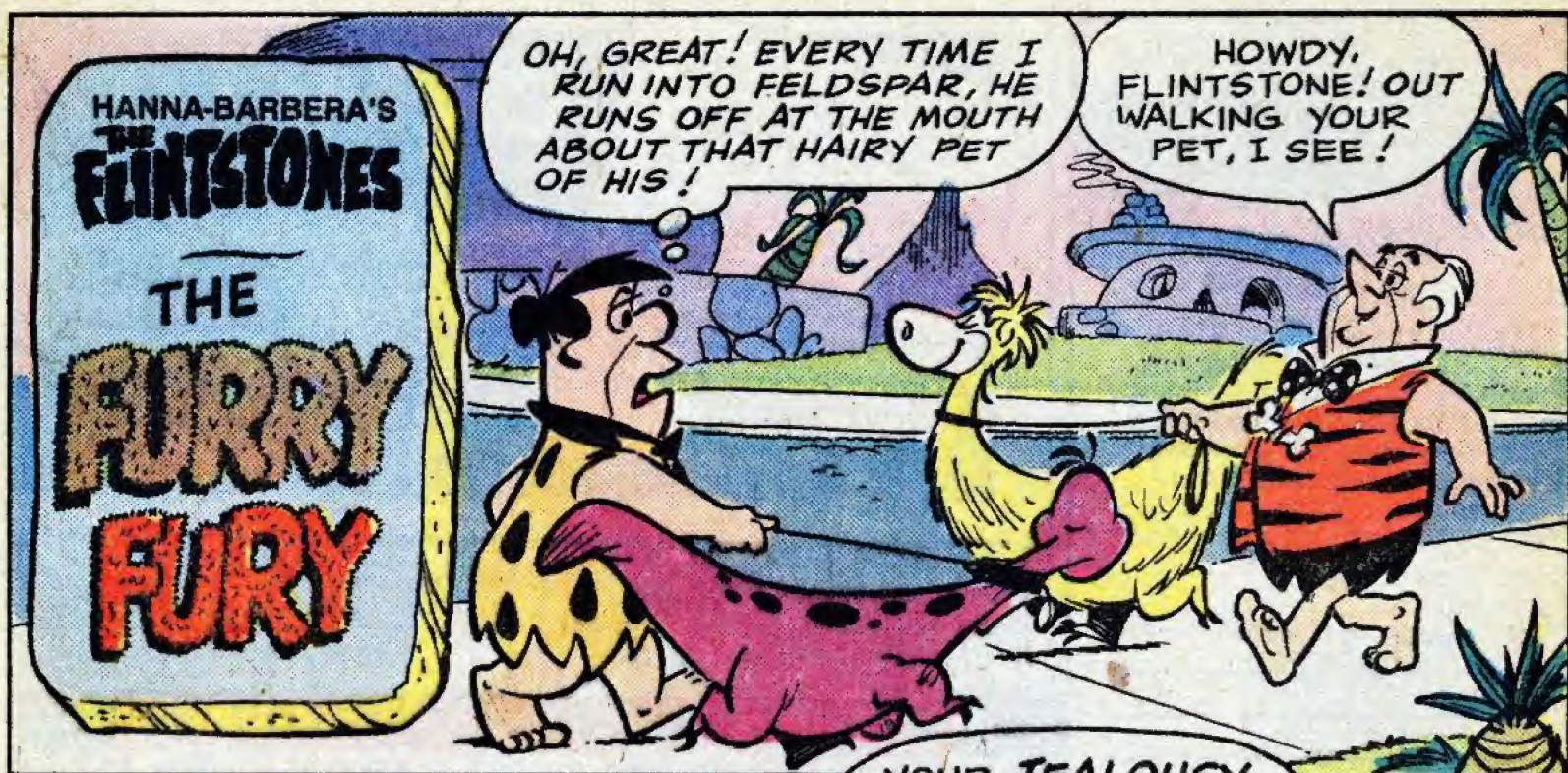
If the animator wants an earthquake effect in his scene, he does not need to make a lot of different drawings. He writes a note on the camera exposure sheet asking for a three foot violent camera shake. The cameraman makes a series of adjustments in the camera position frame by frame for 48 exposures and the finished result is an earthquake scene.

Underwater scenes, giving that wavy, wiggly effect, are not drawn by the animator. His art work is normal, but a note to the cameraman takes care of the water effect. A good animation camera stand has a rack close up to the lens that can hold pieces of effects glass. For underwater scenes a distortion glass is used and it moves slowly frame by frame giving a wiggly illusion in the finished photography.

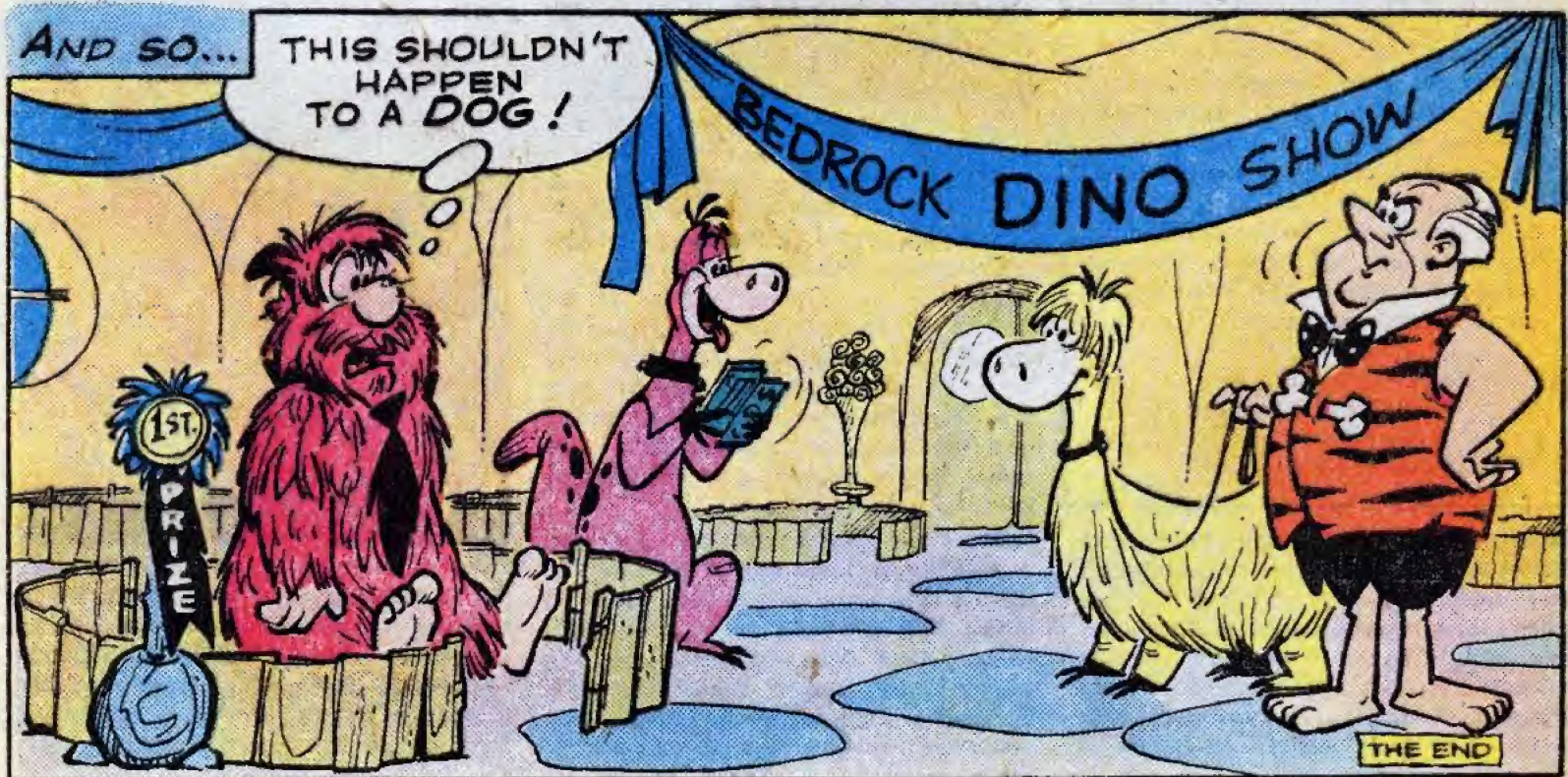
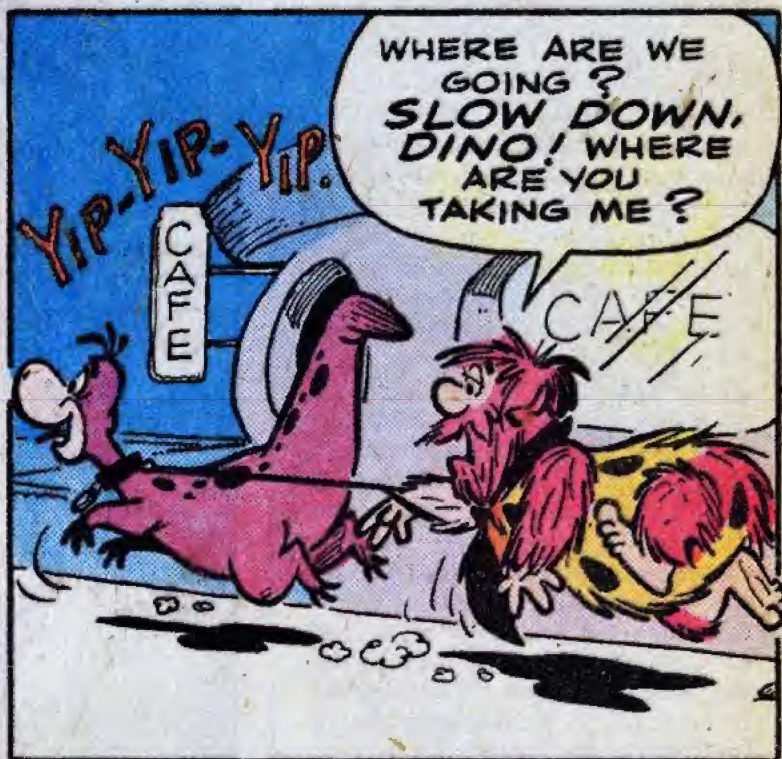
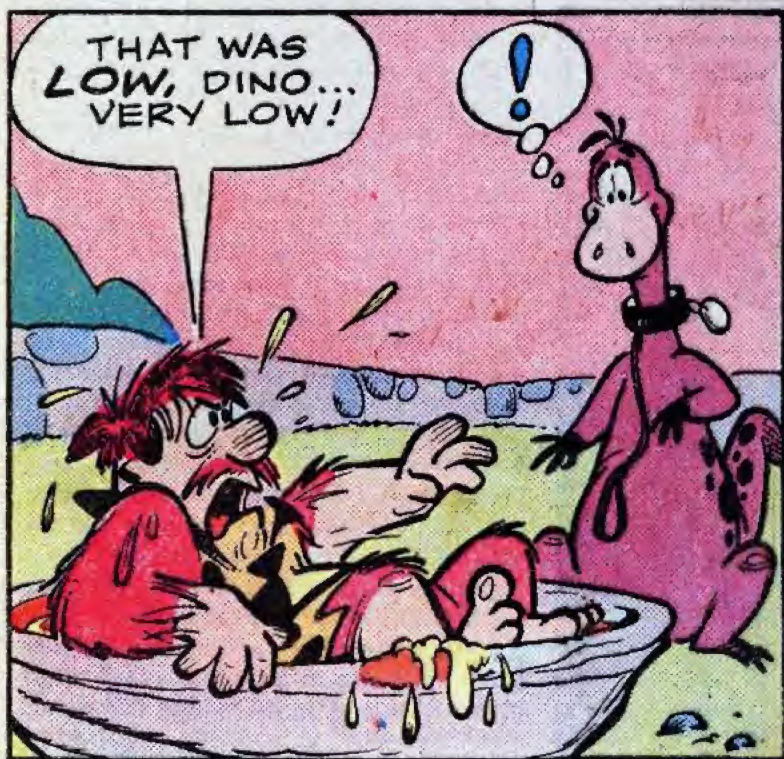
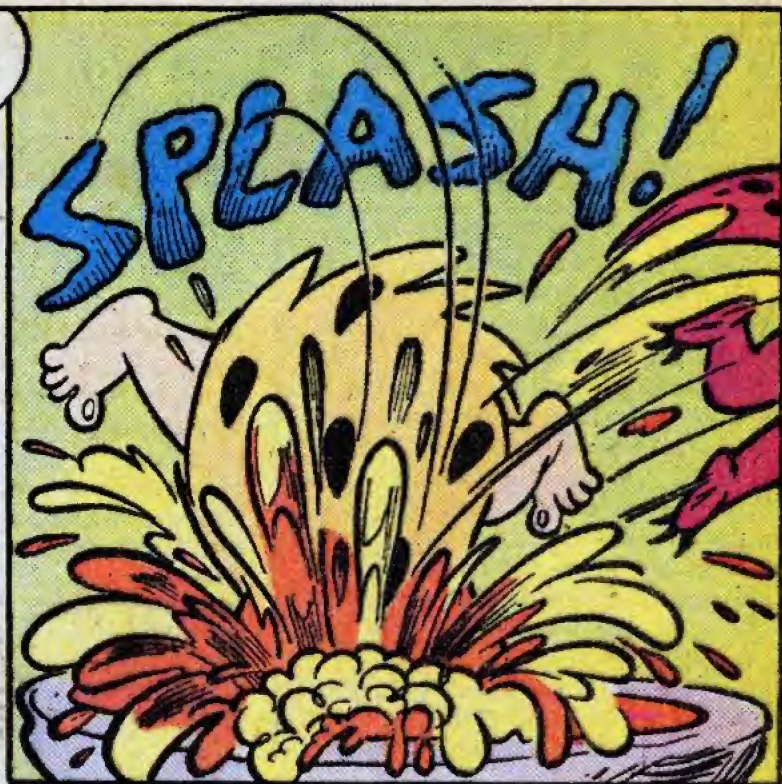
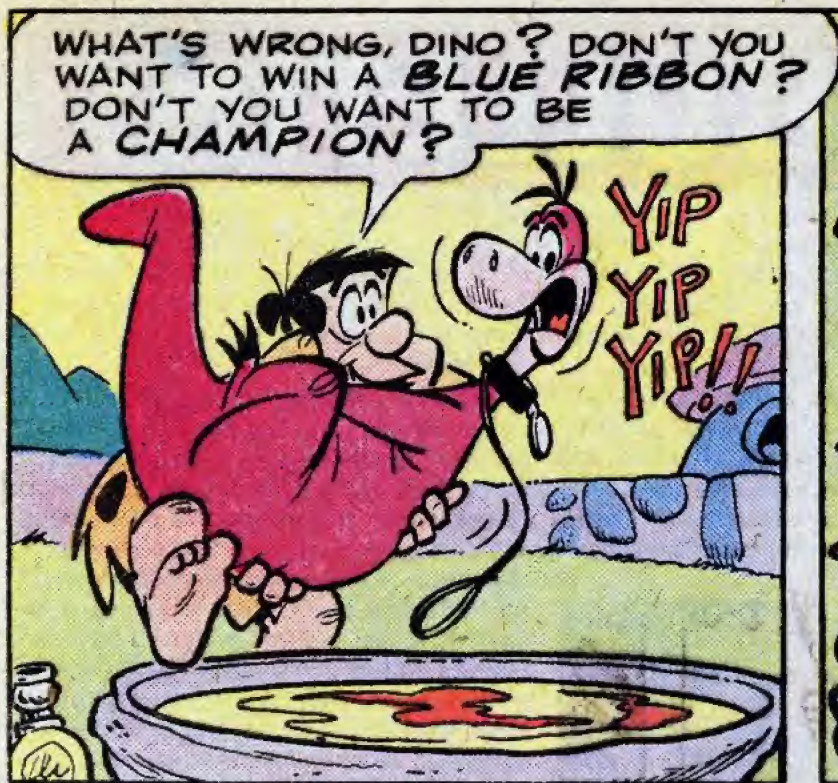
So the animation camera and stand is more than a mechanical monster. It becomes an important art form in the animation business, and a good animator must know the artistic capabilities of this unit in order to achieve the best in animation. That's the way it is at the FUNTASTIC WORLD OF HANNA-BARBERA. Yakky Doodle, here, flying off for now. Watch the birdie!











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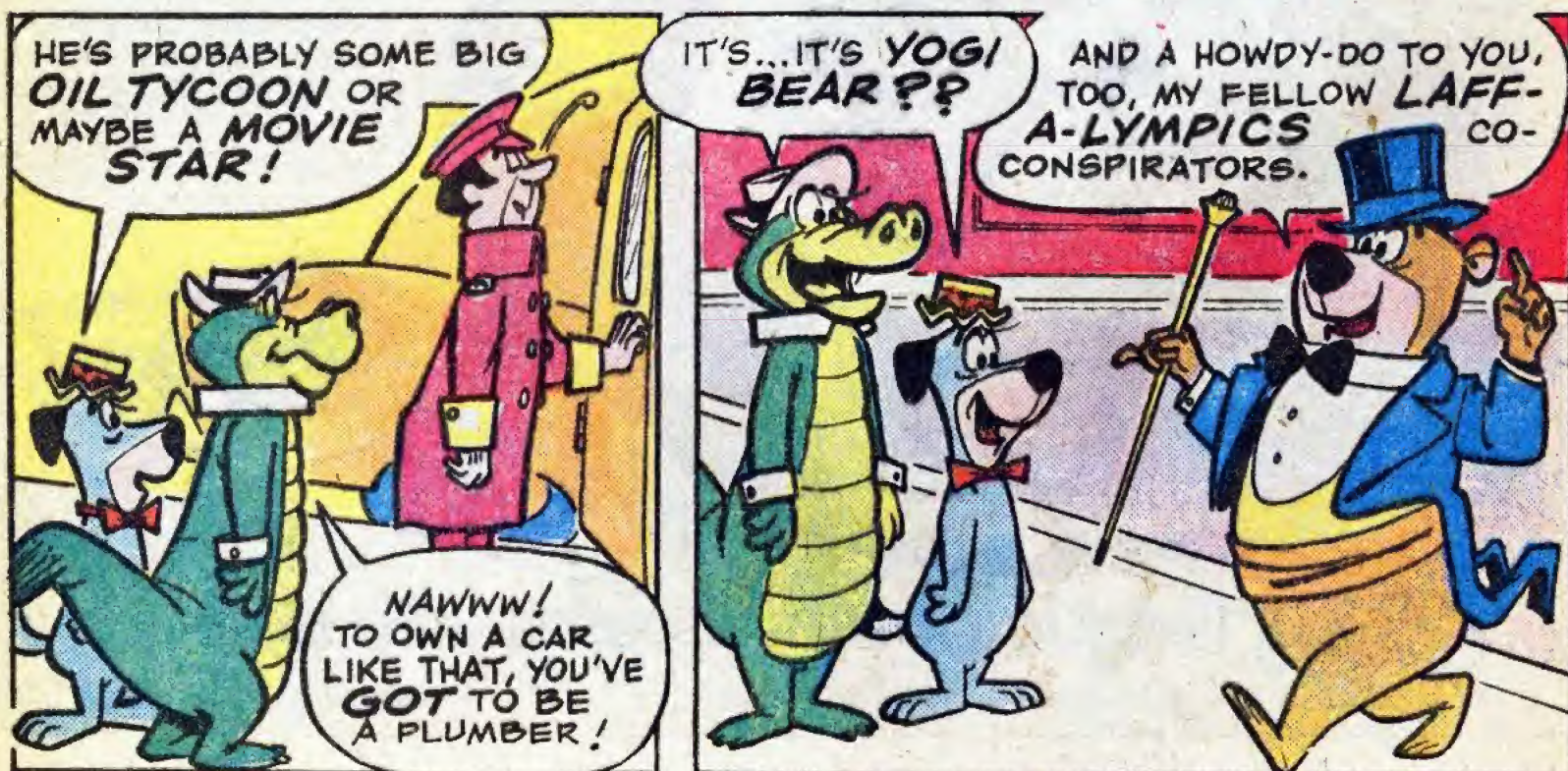
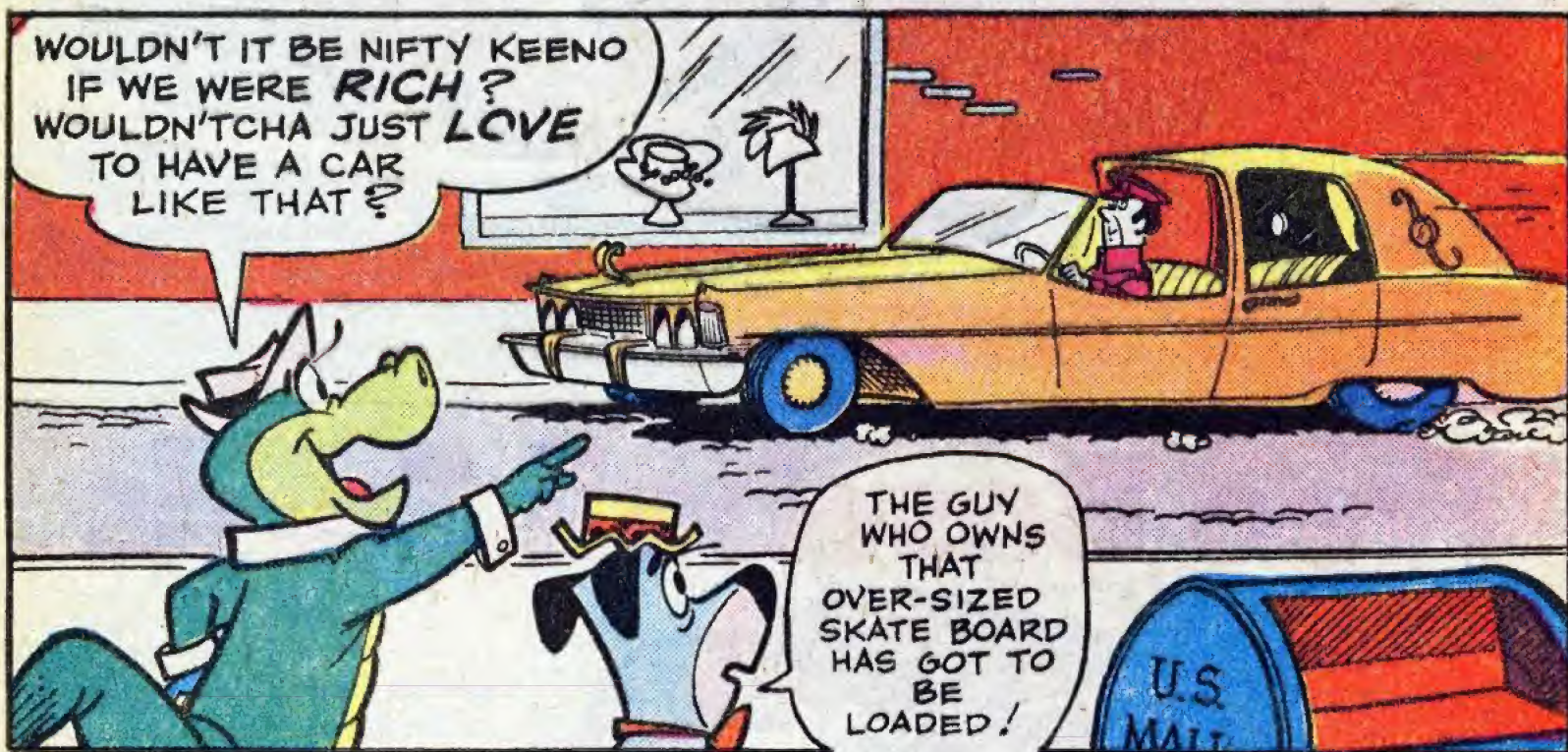
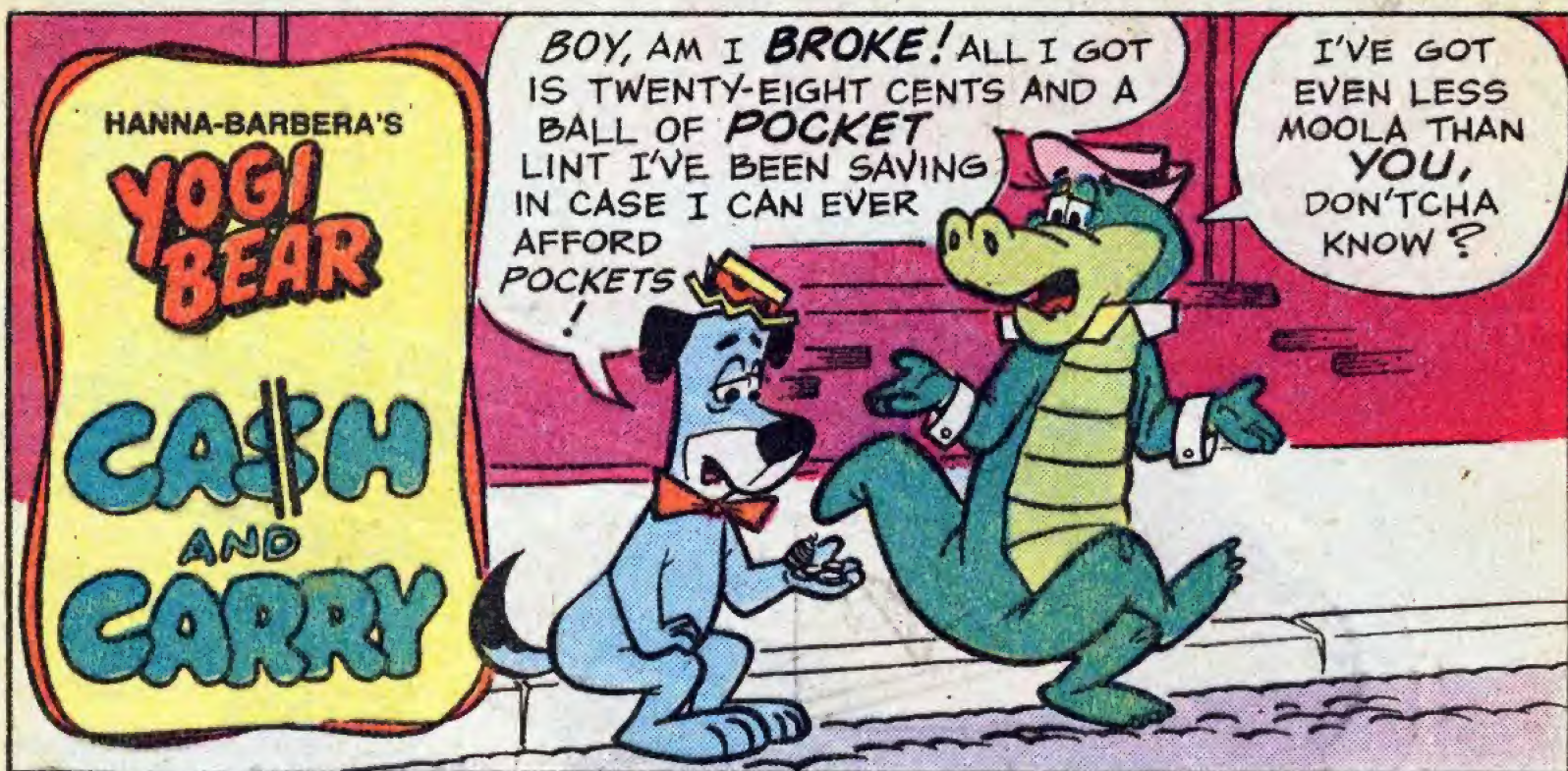


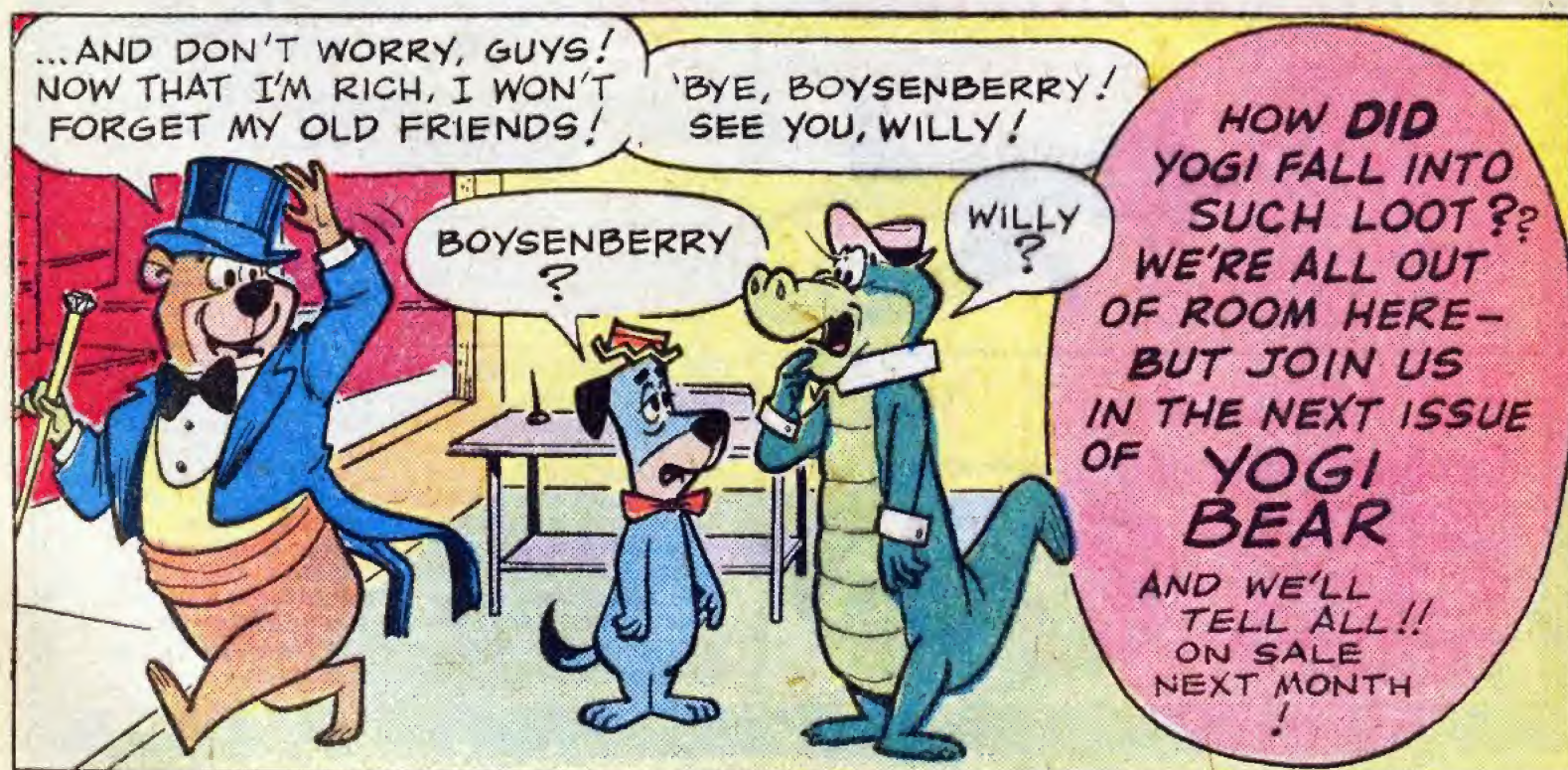
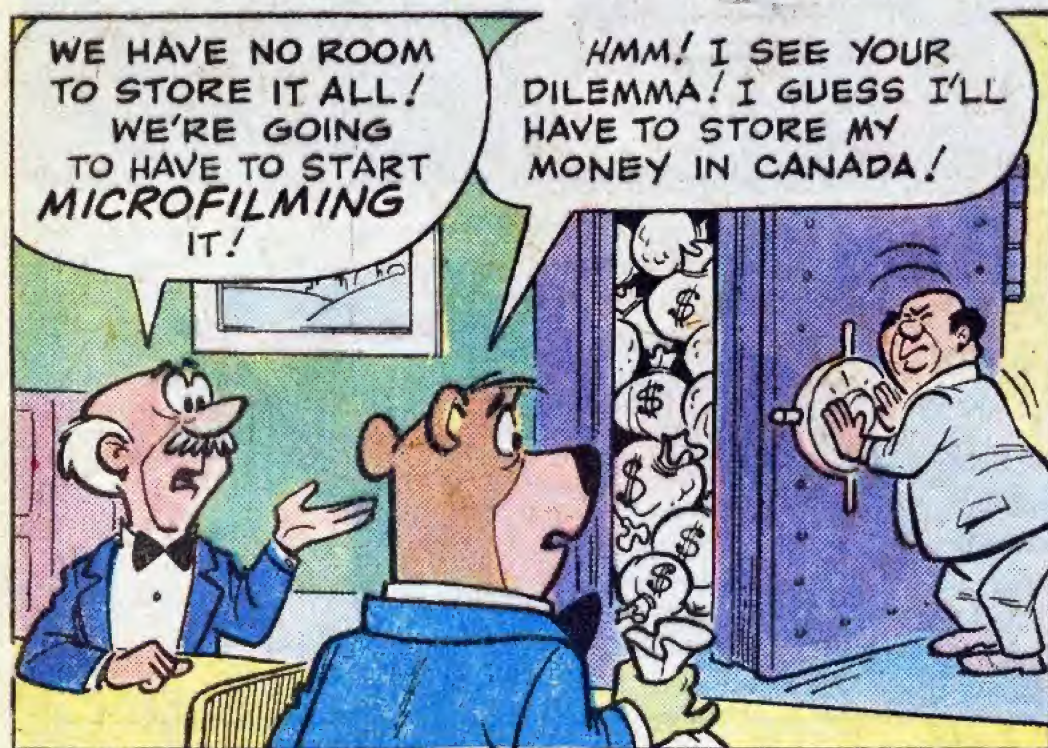
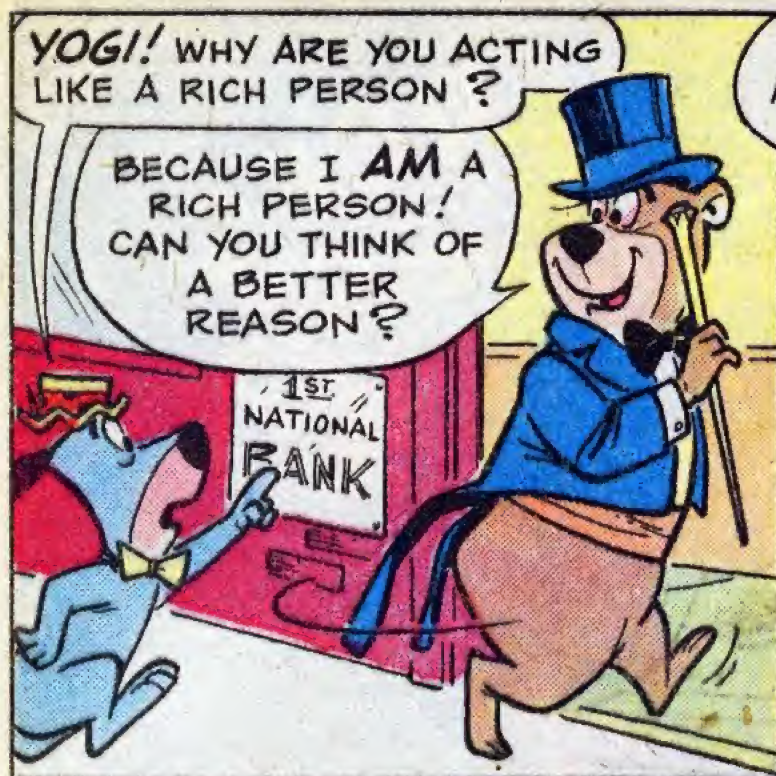
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